

The China known since 1840 as

Haviland China

Is stamped under each piece
underglaze } Haviland
France

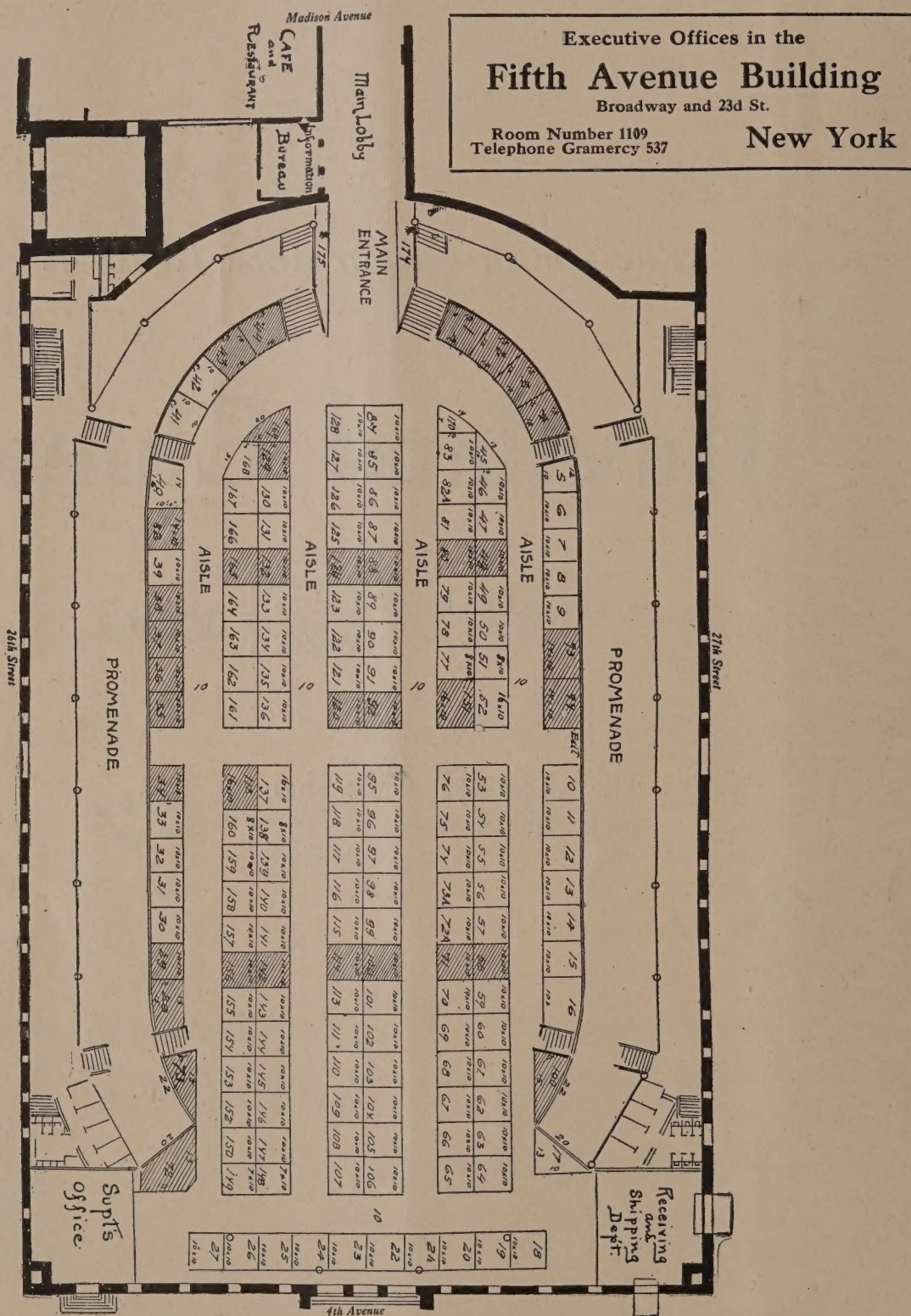
The decorated China has
an additional stamp } Haviland & Co.
on the glaze } Limoges

National Household Show August 19 to 26, Inc.

Official Diagram—Main Amphitheatre, Madison Square Garden
Price for Space: Corner Spaces, \$1.50 per sq. foot; Other Spaces, \$1.00 per sq. foot

Since Last Issue the
Following Additional
Spaces Have Been
Sold or Reserved.

84, 85, 127 and 128
154 and 155
39
30 and 31
95 and 96
118 and 119
167
168
6, 7, 8 and 9
170, 130 and 33
21, 22 and 23
10, 11, 13 and 16



Madison Square Garden

- ¶ The week of August 19th to 26th next can be likened unto a *gigantic packing case* in which will be stored the essentials to a business success—viz: **Enormous purchasing power.**
- ¶ The Second Annual **National Household Show** will be there that week.
- ¶ Don't overlook the value of this Show to **you**, for it *has a value*. 175,000 *Buyers* and *Consumers* wouldn't come to it if they were not deeply interested in examining and comparing the merits of the latest devices, utensils and appliances used in the *home*. *This interest deserves your cultivation*, your attention.
- ¶ Let your salesmen tell them your story face to face, bring out your arguments effectively, demonstrate the merits of your line, and keep your *name* before *thousands* who ought to *buy* and *use* your goods. The outlay will be small, the returns large.
- ¶ See opposite page for diagram—spaces on the main floor \$100 and \$150 each—for this small outlay you can reach at least 175,000 *Buyers* and *Consumers*.
- ¶ Every Buyer in the country will be sent tickets, and on account of the Reduced Railroad Rates being in force during August, thousands of Buyers will attend the show whom **you very seldom reach**.
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National Household Show

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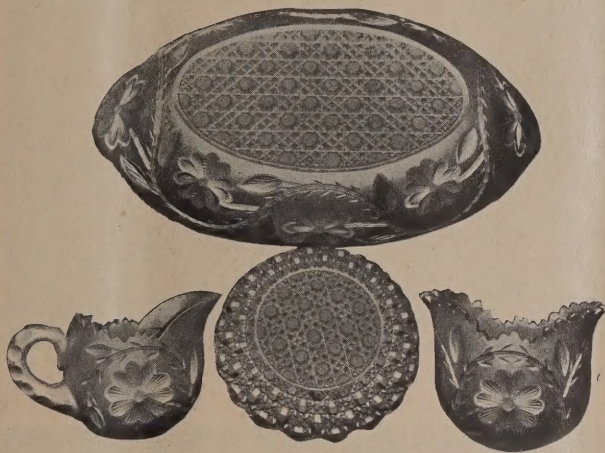
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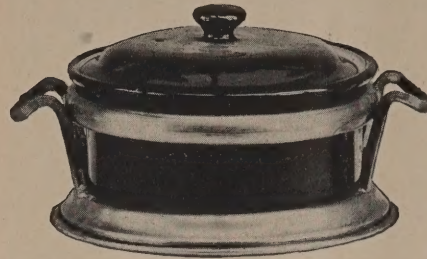
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Too Many Patterns Now?

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That's because some are dead ones, not selling well now.

A sample order on "Money back plan"

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That's our confidence in the Ohio.

Ohio

Sales on the Ohio have doubled since last year.

Quality maintained is our aim.

China

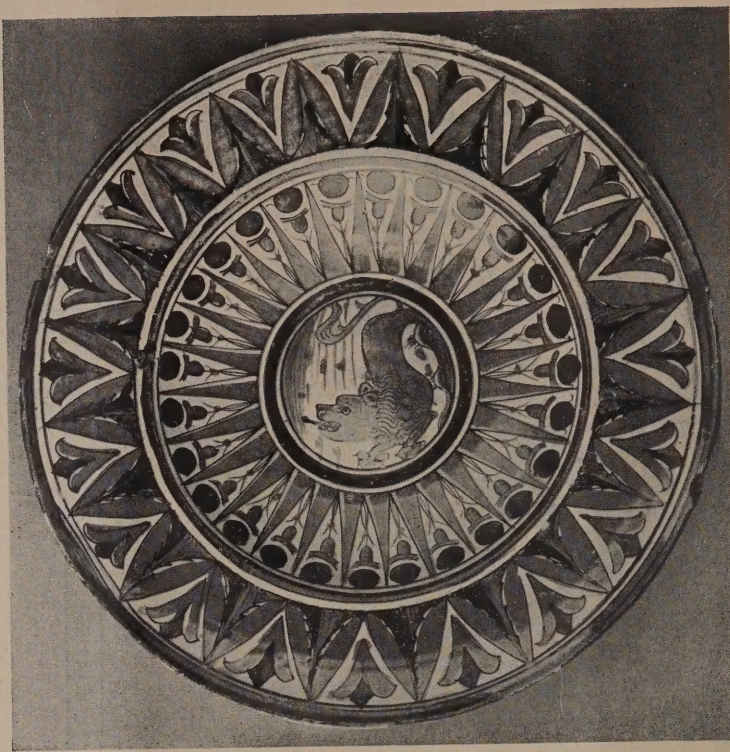
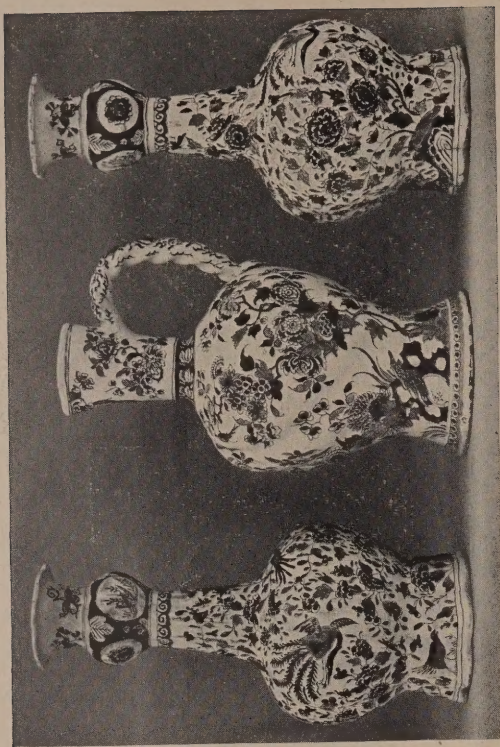
Is easily the best plain shape on the market to-day.

Bears and commands inspection.

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POTTERY & GLASS

VOLUME VI, No. 5.

NEW YORK, MAY, 1911.

TERMS: \$2.00 per year in advance.
25 cents per copy.

Pointers On Pottery

Creation of the Hispano-Moresque Style—The Origin of the Term Maiolica—The Work of Early Masters—The Nature of Maiolica Ware

By Charles F. Binns

WHEN in the twelfth century the Moors invaded Spain and the palace of the Alhambra was built the style of art known as Hispano-Moresque was founded. This might have long ago fallen into oblivion but for the fact that expression was given to a particular product of the potter. The Moorish tribes had long been familiar with the manufacture of pottery and had, among others produced the coated ware which was alluded to in the first article of this series. In this ware the dark color of the natural clay was concealed by a white coating or veneer now known as *engobe* or slip. The method, while very satisfactory in the artistic result, was troublesome and costly. Some few pieces had been made in which the glaze itself was rendered opaque and the under-coat omitted. The substance necessary for this change, the white oxide of tin, was, however, scarce and hard to obtain. In Spain, on the other hand, abundance of tin was found and the way was opened for a large development of stanniferous or tin bearing enamel. The Moorish potters established a manufactory at Malaga, for a writer of about 1350 states that "at Malaga the beautiful gilt pottery is made which is exported to the most distant countries." The *gilt* was no doubt a form of luster, as many ancient pieces bear this treatment.

Off the coast of Spain, in the Mediterranean sea, lie the Balearic Isles, the largest of which is named Majorca. Here was a manufactory of enameled pottery and from the name of the island the term *Maiolica* is derived. This name is now, in deference to the pronunciation, often spelled *Maiolica*.

It is an interesting fact that when this type of ware changed its chief location it did not change its name. Spain was not a leader in the arts but the product of the potteries was transported to other lands, reaching Italy about the beginning of the important period known as the Renaissance. It is probable that the Italians learned the art from Majorcan potters but they speedily developed a character of their own, far sur-

passing, in some respects, the work of their masters. Luca della Robbia, who lived in the early part of the fifteenth century, is credited with several improvements in the art. He was an architect by profession and modeled many fine panels, among which may be mentioned the beautiful little *bambino* or swathed baby which was used as a decoration in the walls of the foundling hospital at Florence. He used white and colored enamels with great success. At Gubbio, Giorgio Andreoli, known as the Maestro Giorgio, produced the famous red and yellow lusters with which his name will always be associated. Potters from many parts of the country sent their wares to Gubbio to be lustered, so that this treatment is found in addition to painted decorations by other hands. From the supremacy of the Italian painters and from the esteem in which the art of painting was held it is not a matter of surprise that the decoration of the pottery assumed almost the character of fresco painting. This was a complete departure from the methods of the earlier workers. The Orientals had, by virtue of the teachings of the Mohammedan faith, an insuperable objection to the use of living objects as a decorative motif. For the most part they confined themselves to arabesques and conventionalized foliage. The Italians, on the other hand, loved to depict subjects of a religious or historical character and used the pottery, whether vase or platter, much as they would use a canvas or panel. Painting used in this way is not, strictly speaking, decoration. It depends, moreover, upon a high degree of artistic power and when attempted by unskilled hands is apt to become a travesty. In modern times this is often the case because the prices which would warrant the employment of painters of repute cannot be obtained. The high quality of the Italian work was, therefore, not maintained and such maiolica painting as is now on the market consists almost entirely of scrolls and conventional treatments.

Many of the Italian potters, being unable to employ

high priced painters, resorted to the use of an embossed decoration which could be repeated by molding. Upon this colored glazes were laid after the manner of della Robbia in his architectural panels. This was more profitable work as it demanded less skill and was very effective, so that it gradually superseded the elaborate painting. In this form the style has persisted to the present day and finds its ultimate issue in the inexpensive jardinière in colored glaze which is familiar to everyone. This ware, a common clay body, not necessarily white, covered with colored glazes, either transparent or opaque, is the modern maiolica. It is far removed from its prototype and differs only from faience in that the decoration, so far as form is concerned, lies in the molding and not in any painting or applied design.

It is a matter for regret that so much of this ware is

crude and rather coarse. There is a demand for showy and inexpensive goods of this class but there is also the possibility of producing articles which shall be good in design and refined in coloring. It is no more costly to make colored glazes which are harmonious than to make harsh and discordant tones, and as for the design, the only extra cost is in the model which is made once for all.

The great advance which has been made in some directions in the production of garden pots is a case in point. It is just as easy to design an effective jardinière in good form and style and there should be a demand for the right article. It is not possible, even if it were desirable, to revive the best work of the Italian Renaissance, but there is still within reach the application of good design to the technique upon which the art of the maiolica maker depends.

The Glass Making Industry

Its Distribution Throughout the United States—The Differences Among the Several Varieties of Glassware—The Furnace and Finishing Departments

GLASS making is one of the most ancient of manufacturing industries. Geographically, the manufacture of glass is of wide distribution in the United States. It is, moreover, still in very considerable degree a small-shop industry. There is a growing number of large establishments, but the old type glass factory, with no more than two or three furnaces, is still dominant. According to the census of 1905, glass in some of its forms was produced in that year in three-hundred ninety-nine establishments, distributed in twenty-one states, and by the first half of 1908 these numbers had been somewhat increased. Of the one hundred seventy-nine factories listed in the report on the "Condition of Woman and Child Wage-Earners in the United States" as being of the glass industry proper, one hundred sixty-nine actually manufactured glass, that is to say, possessed melting furnaces and other equipment for the molding of bottles, tableware and similar lines, while the remaining ten factories decorated and otherwise finished glass articles produced elsewhere. The total number of persons normally employed by these one hundred seventy-nine glass factories was 54,964, of whom 45,210 were males sixteen years of age and over, 4,049 were females of sixteen years and over and 5,705 were children under sixteen years of age. One hundred nineteen factories were not included in the investigation, sixty-one of which were not in operation at the time. The factories investigated were distributed as follows:

Massachusetts and Connecticut, two; New York, fifteen; New Jersey, sixteen; Pennsylvania, fifty; Ohio, twenty-two; Indiana, twenty-one; Illinois, seven; Wisconsin, Missouri and Kansas, six; West Virginia, seventeen; Maryland, four; Virginia, six; and Tennessee, Georgia and South Carolina, three.

All articles of glass have, of course, a common origin in a furnace of molten glass, and all are started by having portions of this soft, viscous glass extracted from the furnace and fashioned by a molding process of some kind into the shapes desired. But further than this no general statements can be made that will apply with any approach to accuracy to all the varieties of glass manufactures—bottles, jars, tableware, shades and other articles.

The most striking differences among these several varieties of glassware consist in their relative degrees of decoration or, to use the trade term, *finish*. Bottles, jars, tableware, and shades, differ among themselves chiefly in the matter of decoration or *finish*. A bottle, for instance, needs only to be molded and to have its mouth smoothed in order to be ready for the market. A fancy lamp shade, on the other hand, must not only be molded, it must also pass through a subsequent series of decorative processes. This fact—that while all articles are molded, some have few or no after elaborations, while others are highly elaborated—permits of the division of the glass factory into two distinct departments—the molding or *furnace* department and the elaborating or *finishing* department. This division is important, marking as it does a clear distinction in the type of building used, the character of the work, and the personnel of the working force.

The furnace department, or, as it is commonly known, the furnace room, is usually a one-story building, of rough and open construction in order to dissipate as much as possible the heat of the large glass melting furnaces. The workers here are constantly engaged in handling molten or at least highly heated glass, and the appliances and physical surroundings

(Continued on page 31.)



Porcelain Plate of Soft Variety, with Lustrous Glaze

Early English Porcelain

AMONG early English manufacturers, whose product has made this class of good famous, were the Bow factory, started by Thomas Fry in 1730; the Chelsea factory in 1745; and the Wooster factory, started prior to 1730.

Records show that experiments were made in England toward the reproduction of porcelain as early as 1700. The first real factory in that country was erected at Bow about the year 1730. A new material, known at that time by the name of "uniker," but now known to us under the name of kaolin, was introduced into the mixture from which this ware was produced. It is said that when this ware was first produced it was very hard, but was at a later date made much softer. This is attributed to several causes, but the generally accepted theory is that the potter, having become better acquainted with the materials at hand, was enabled to control more perfectly the ware he was making.

The Bow factory is said to have been started by Thomas Fry in the year 1730, but in the year 1770 Weatherby & Crowther secured control of the factory and a complete reorganization took place.

Wooster porcelain is also among the famous English porcelains. This factory, which had been estab-

lished at an early date, was in the year 1730 sold to Thomas Slight, who operated the factory for sixty years. Upon his death in 1790 he left the factory to his sons. A few years before Mr. Slight's death, Martin Barr, a former employe of the Wooster works, had started a porcelain plant, but later formed a partnership with Thomas Slight's sons under the firm name of Slight & Barr.

Wooster porcelain is said to have brought higher prices than the early English porcelain. It was at the Wooster works that copper-plate printing was first introduced. This process, which has been handed down from that day to this, was one of the best improvements ever introduced into the pottery industry. A great many fine specimens of the earlier English copper-plate work are to be had. The accompanying engraving shows an exceedingly fine specimen of English porcelain and displays to advantage the earlier English copper-plate printing work. The specimen shown is a very fine piece of early English porcelain of the soft variety; the glaze is very lustrous and the execution of the engraved work is excellent. The workmanship of the piece is very fine indeed, and shows that a great deal of care was taken in the manufacture.—*Brick and Clay Record*.

Staffordshire Pottery

Stoneware First Made by the Saxons and Romans—Later Interesting Development of the Ware—
Cottage China and Animal Figures

IN the north of Staffordshire, within the parish boundaries of Stoke-upon-Trent, lies the district called the Potteries. Though little is known of the earliest days of its history it is certain that tiles were made there by the Saxons, as some have been found during excavations made in recent times, and fragments of cooking and domestic utensils, probably of Roman origin, were discovered there also.

The pottery of those early days was made of unprepared clay containing pebbles and other impurities, just as it was found, the vessels being shaped by hand and ornamented with rough patterns made by binding flat thongs and cords upon the wet fabric; some of the Roman pottery was baked in wicker baskets and called by them *bascaudae*, or baskets.

Stoneware was made in Staffordshire as early as the latter end of the fifteen century at the little village, as it was in those days, of Burslem. This place was also known as Buttertown, from its manufactory of butter pots; these pots were made of the rough red clay, cylindrical in shape, to contain fourteen pounds of butter; they were sold full of butter at the market at Uttoxeter for consumption in London.

In the sixteenth century decorative articles of stoneware were made in Nuremberg, Cologne and other parts of Germany. Up to the seventeenth century the glaze that was used by the Staffordshire potters was that made from sulphide of lead found in the Derbyshire mines. According to the *Queen* they dusted it in a state of fine powder through coarse cloth upon their wares before baking them. Then the art of salt glazing was discovered and was in use by a firm of potters, Palmer & Bagnell, at Burslem.

It had been found that when the ware in the baking ovens had arrived at a certain degree of intense heat

if salt was thrown upon it a beautiful hard glaze resulted. It was the custom even as late as the end of the seventeenth century for ovens only to be heated once a week. The articles to be fired were placed in them on Thursday evening and baked for twenty-four hours, then allowed to gradually cool off and were removed from the oven on Saturday about midday. When the oven was at its greatest heat men wrapped in wet cloths mounted high wooden platforms near the top of the outside of the oven and shovelled in salt upon the article inside through a hole left in the roof for the purpose.

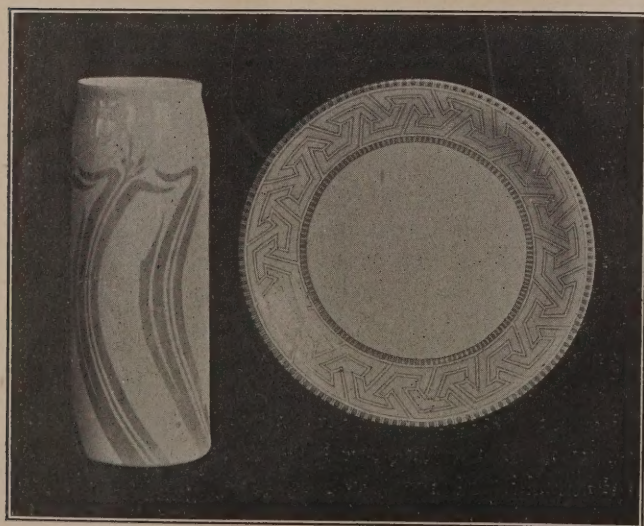
For five hours weekly the whole district was buried in a dense white fog from the fumes of the salt; so thick it was that people ran against each other in the streets, unable to see anything. However, it was not unhealthful as far as the human population went, although their fruit trees, being so thoroughly fumigated once a week, were kept quite free from any form of insect pest.

A well known potter who had his pottery at Little Fenton, a small hamlet of thatched cottages, made, among other things, knife handles for the Sheffield knife manufacturers, china lids and boxes for the Birmingham people to put together with fastenings and hinges, and "toys and chimney ornaments colored and glazed."

This cottage china was afterward made in large quantities in the villages of Langton and Lane End, the most thickly populated part of the whole district of the Potteries. This is what one meets with nowadays at fairs or such like places, and is but a rough imitation of that made by Whieldon or other potters about his time. It is difficult to ascribe any piece to any particular maker, as it is seldom marked with a name.

The cottages have green grass outside their front doors, made rough by "dropping shavings of paste on the glaze before firing" and colored a bright green; the beds which adorn the edges of the grass plots are bright with flowers. These blossoms have been stamped out in moulds, colored and placed in position by hand. Some of the cottages are red and some white, their roofs blue or of pink lustre, or in imitation of thatch, the plinths are all smooth white, with a single gold line running all round them.

These Potteries also turned out quantities of small animals. The white poodle, for instance, with rough mane and tail, and the woolly lamb were very favorite bits to make; they were generally all white, though sometimes the dog carries a green basket in his mouth. Some of these animals and cottages were made for use as well as for ornament. The bird's nest, with the



Vase and Plate—American Woman's League

mother bird preening her feathers on the top, is an inkstand; the nest itself is all rough and brightly colored, though the bird herself and the eggs are smooth white china. And there were swans sitting by a hollow tree, the inside of the stem being painted bright red, and no doubt intended to hold flowers.

Greyhounds were also made in large quantities. Very often these dogs lay on a blue cushion instead of the ordinary, white plinths. Red and white cows were also common, most of them being made to use as milk jugs. The zebra, with a long green snake twined around his body, is an uncommon model, and, one would think, must have had some story in legend or fact belonging to it, as so many of these pieces had.

Dick Turpin in a green coat, riding his famous mare Black Bess, colored like life, was made to commemorate the exploits of that renowned highwayman. Many celebrities of those days were immortalized in the same way, one figure very well known nowadays being the Toby jug, which was made to represent a certain Toby Fillpot, of Philpot.

Most of this famous Staffordshire pottery might have been still in being if it had been easier to get it away from the potteries to the various markets, but the roads in that part of the country were very bad, and quite impossible for wheeled vehicles. The pots were sold at the oven's mouth to hawkers, "cratemmen," as they were called, who carried them away in baskets on their backs and sold them to private customers or at one or other of the big fairs about the country.

As the demand increased so did the supply and donkeys with panniers on their backs were used, as they could carry a heavier burden. These again were supplanted by pack horses, who brought loads of a different clay from Cheshire to the potteries and went away with big packages of china; but although it was true that they were able to carry more at a time it was



Jardinière—American Woman's League

often a case of "more haste less speed," as if a horse fell, which they often did on those bad roads, the whole load of china was smashed.

About the middle of the eighteenth century Josiah Wedgwood devised a scheme of getting the pottery away by means of a canal so that not only could the china be sent away safely to the different markets, but in larger quantities also, so as the pottery became better known and there was greater demand for it the manufactories were increased until the district surrounding Stoke-on-Trent grew to its present prosperous and thickly populated condition.

The American Woman's League

To those who wish to become accomplished in the art of china decoration but who have little means or time to devote to a study of the art, the American Woman's League of St. Louis, Mo., offers an unusual opportunity. Work may be commenced and materials secured upon payment of a nominal amount. There-



Collection of Pottery—American Woman's League, St. Louis School of Fine Arts

after the course may be made self-supporting by the sale of work. After a few weeks of study, the student is able to complete her membership through this source and the further studies are advanced, the greater is the resulting income.

Mrs. Kathryn E. Cherry, who has taught china decoration for fifteen years, has this to say in connection with her work in the People's University: "Many of the students are confined at work which is not altogether agreeable and with the hope of making a change of occupation are working in these courses at odd times and doing very creditable work. Then there are those who are unable to get instruction in the cities in which they live but have had a long felt desire satisfied with the advantages offered by the League. There are mothers in this city who love pretty table ware, but who do not wish to leave their homes and children for the purpose of taking up work in private studios. Spare time at home is devoted to china decoration, pieces are taken to the University to be fired and criticisms mailed to the pupil. It is frequently found that correspondence students do better work than those in attendance.

Agreement on Limoges Ware

IT was learned April 26 that the Treasury Department would not terminate its long standing arrangement with the Limoges Chamber of Commerce, in the matter of valuing chinaware from the Limoges potteries. It was announced several weeks ago that the American government had served notice on M. Cruppi, the French foreign minister, that the agreement would be ended May 1.

The official notification by the Treasury Department caused consternation among the pottery manufacturers of Limoges, and many representations on the subject were made to the French foreign minister with a view to having the old arrangement continued. The Treasury Department, on its part, has found that the termination of the valuation agreement is not such a simple matter as it was first supposed to be. The result is that James F. Curtis, assistant secretary of the treasury in charge of customs, has sent a letter to Francis W. Bird, appraiser of the port of New York, stating that the department has concluded to continue the existing plan of appraisements of Limoges chinaware "pending further investigation."

The decision of the Treasury Department will be received with relief by importing interests, which have been anticipating all kinds of trouble following the abrogation of the working agreement. When it was announced from Paris that the American government, had, through Ambassador Jusserand, indicated its intention to do away with the agreement the pottery interests of Limoges were thrown into a condition bordering on a panic. Orders had been taken for export, and were in fact in process of manufacture, all based in so far as prices were concerned, on the schedule of the official agreement.

Acting under instructions from the French govern-

ment, it is understood that M. Jusserand made strong representations to the American Department of State, with the result that Franklin MacVeagh, secretary of the treasury, decided that more time was required to study the situation before embarking on a new scheme of appraising the French chinaware. The appraisal of Limoges ware has been under dispute in the Treasury Department for many years. The United States Potters' Association, comprising the leading American manufacturers of Trenton and East Liverpool, insisted for years that the china imports from Limoges were undervalued grossly.

William Burgess, a manufacturer of Trenton, was appointed about five years ago to devote practically all of his time to investigations covering alleged undervaluations in Limoges and other chinaware imports. Mr. Burgess made a thorough investigation of the Limoges manufactories, and supplied the American Government with data concerning cost of production and other statistics to serve as a basis for assessing duties on the Limoges ware when it reached this country. Later, a special commission consisting of James B. Reynolds, then assistant secretary of the treasury, and Byron S. Waite, and Marion de Vries, general appraisers were sent to Limoges to see what could be done to reach a harmonious working arrangement as regards entered values on the merchandise. Louis M. Howland, the treasury's confidential agent stationed at Paris, and United States Examiner McNair, of New York, also delved extensively into details in connection with the manufacture of the Limoges goods.

After spending thousands of dollars in these investigations, an arrangement was reached finally, whereby the American Treasury Department agreed to accept the statements of the Limoges Chamber of Commerce in the matter of the values on goods exported to this country. The certificates of the chamber were to be accompanied by suitable samples, as an aid to the examiner in this country.

This plan has been declared by prominent importers handling the Limoges products to be entirely satisfactory to them and to the manufacturers on the other side in the matter of arriving at correct values for the ascertainment of duties. A change in the present method of levying the ad valorem duties has been deprecated by the importers and foreign potters alike.

One explanation advanced for the avowed intention of the treasury to annul the agreement was that the United States Potters' Association has put data before the department, which, it is said, demonstrates that under the existing arrangement, Limoges goods still come into this country at undervaluation rates. It was said at the appraiser's warehouse, where nearly all of the Limoges china coming into this is examined and appraised, that any change in the present method of reaching market values on the merchandise would throw this line of imports into confusion. The importations from the French pottery center aggregate several millions of dollars annually and compete more or less with the American pottery industry.

The Technique of Advertising

A Series of Articles on the Technique of Retail Advertising That Deal Specifically With the Writing of Copy, the Choosing of Type, the Apportionment of Space and Every Other Phase of the Subject That Should Be Known by the Man Who Writes Advertisements

Written Especially for Pottery and Glass

II.

COPY (Continued).

In the first place, any copy that is evolved only after hours of diligent search through a dictionary or other sources is not natural or compelling. It can't be. Just as it requires labor and forced conditions of production on the part of the writer so it appears mechanical and constrained to the reader, who is more often lost in its intricate phrasing than convinced by its arguments. Human nature and endeavor is very nearly at an average everywhere, and what one man does with labor another man undoes with a corresponding expenditure of labor. It is the old law of action and reaction. What you put into your work is bound to come out of it. Put natural spontaneity and directness into your advertising copy and those two characteristics will be the first things read out of it.

Some of the best business letters written in the commercial world, and some of the most compelling, have been composed without a second's thought or preparation, just dictated on the spur of the moment as the logical arguments came to mind. Some of the greatest advertisements, from the standpoint of results, have been written in the same off-hand way without any thinking or unnecessary preparation. They have had snap, human interest and simpleness, all of which appealed to the reader, but did not stand in the way of his grasping the "story" of the ad or weighing the arguments of the copy.

Did you ever spend half an hour listening to an over-polished speaker who chose his every word with care and precision and was so stilted and affected that he made his audience twitch and squirm and want to talk for him, or at least help him out with an occasional word when he made an over long pause in his diction? Such a speech delivered by such a man may be likened to stilted, over-polished advertising copy. In the final analysis it hinders more than it helps. It lacks the red-corpuscle vigor of conviction, nor has it even the lesser power to interest. When an advertisement wants interest it is hopelessly bad.

Good copy has, more or less, through the usages of the past dozen years, developed into two broad divisions known as "Reason Why" copy and "Human Interest" copy. Both styles are clearly indicated in their names. "Reason Why" copy, very popular about six years ago, was based on the theory that the public wanted an intellectual reason why such and such a brand of goods were better than some four or five other competing brands on the market; why Spiffit's china

and glassware was better than that produced by Smock, the big manufacturer in the next street. And the more reasons that could be given why Spiffit's was a better china than Smock's and the more intellectual they were the better the copy. During the rage for this variety of copy every one attempted to outdo his competitor in asserting and furnishing reasons. Every manufacturer brought in his technical man and questioned him on the components entering into the production of their goods, and advertisements began to look like pages from a scientific text-book. Then later in the craze statisticians were put on the trail of the manufactured goods and reasons were deduced from figures. And, then, without any introduction, some one wrote an advertisement telling the reader why he should *use* a certain variety of goods and not why *they were better* than some other brand; and from that day on Human Interest copy has held the field.

The Reason Why copy had been very strong and a great favorite with the manufacturer because it attempted to show how one man's goods were better than another's, and it was some time before they adopted the Human Interest arguments which advertised the manufacturer's goods as a general commodity and not because they were made in a specific way, in a particular shop, by a certain man. The advocates of the new style of copy asserted that once a demand was made for a class of goods, it would then be very easy for the manufacturer to demonstrate the superiority of his own particular goods.

The two styles of copy were as nearly diametrically opposed as it is possible for any two things to be, and yet although every one was advocating the use of Reason Why arguments the new style gained adherents steadily from the beginning. And logically, too, for the "platform" of its instigators was sound. Why should you want a dozen exquisitely cut glass tumblers on your sideboard? Why? Surely not alone because Spiffit's tumblers were made out of a better grade of sand than were Smock's; surely not because of that reason. Nor merely because they were more carefully annealed than somebody else's; surely not because of that reason either? Yet that is precisely the line of argument the Reason Why advertisers handed out to you when you glanced through the papers and magazines. On the other hand the Human Interest advertisement told you that you should have cut glass tumblers on your sideboard because they added to the decoration of your home, because they gave you an esthetic pleasure, because it was the proper thing to

use them for the best society did, because your very neighbors did, and because of other little human suggestions which finally created in you the desire to buy. When you went to buy then you could ask about cuttings and materials of production and place your order accordingly. In this way buying became more a matter of sentiment and was not based primarily on hard-fast intellectual rules and reasons.

Today human-interest copy is the style that prevails; and you have only to glance through the pages of any daily paper or monthly magazine to be conscious of this. Illustrations of homes and rooms with cut glass, pottery, china, and such things arranged in appropriate order are in profusion, showing that advertisers want to appeal to the man who feels rather than to the man who only thinks. The following excerpt from the advertisement of a New York department store is a good example of human-interest copy:

DAINTY DECORATED CHINA FROM JAPAN

It has been a delight to unpack this china.

First, because of the marvelously careful wrapping. No one in the world understands the science of packing better than the Japanese, and rarely does anything come to us broken.

The second delight was in the beauty of the china itself. Thin, clear-white bodies and graceful shapes. Hold them up to the light and they have practically the quality of fine French China.

Decorations are beautiful, too—not the characteristic Japanese-y decorations, but just such as might have been developed in the best of the French and English potteries. And all of these decorations are free-hand work—such work as would be very costly, indeed, if done by Europeans.

The regular prices on this china from Japan—of which we get very great shipments every season—is perhaps a quarter of the prices of European china of equal merit.

And now we have these surplus stocks to sell at prices averaging even less than half of that.

We believe the sale is the best of the kind that was ever held. Here is a brief outline of the details.

(To be continued)

Commemorative Pottery and Glass

A BRITISH exchange has this to say in connection with pottery and glass for commemorative purposes: "Manufacturers are very wisely taking advantage of the coronation to produce attractive souvenirs of the interesting historical event which is soon to take place. We have repeatedly expressed regret that we have not more commemorative pottery and glass. Pottery lends itself in an especial manner to the permanent record of important occurrences, and we are surprised that dealers do not more frequently have mementos of local happenings made for them in pottery. A piece of pottery representing an interesting local historical event of days past would be an appropriate souvenir for visitors to take home with them, and would be an acceptable present for residents to send to friends at a distance. Local tradesmen would find the cultivation of this trade a splendid advertisement. Manufacturers, with their much wider field could, of course, deal on a larger scale with events of national historical interest. There are many very excellent souvenirs of the coronation of King George ready for delivery to dealers, but in the majority of cases the event is indicated solely in the decoration. The royal visits to Dublin and Edinburgh, which are authoritatively an-

nounced, should furnish occasions for interesting china and glass souvenirs of a more distinctive character. If King George and Queen Mary stay at Holyrood Palace (and it is said to be their intention to do so), our artist potters will have a unique opportunity of producing a permanent and artistic memento of their visit which would sell well. The commemoration of historical and national events, and also of interesting local incidents, in pottery, china and glass, might be revived with advantage, and the present year is a favorable one for the experiment. In old English glass, national and patriotic ideals, crystallized around the sovereigns and their sentiments, inspired many decorations that are valuable today. In earlier days adoration of heroes and popular personages of the moment was recorded on pottery and glass, and the records are still interesting. There is time for something artistic in this direction to be produced in connection with the royal visits to Ireland, Scotland and India. We hope to see something much more artistic than lithographic transfers, however attractive they may be."

Vase-Kraft Exhibition

An opportunity was recently given to residents of Boston to inspect the work of the Fulper Pottery Company in glazes. The exhibit, which was given at the Hotel Thorndike, was in charge of S. L. Parker of the Flemington firm, and included all the mirrored, matte, crystal and lustre glazes, which have been so successfully applied on vases, bowls, lamps and other useful shapes.

National Household Show

The Second Annual National Household Show will be held in Madison Square Garden, New York City, August 19 to 26. Indications are that it will be bigger and better, even than last year. It will be an excellent opportunity to examine and compare the latest devices, utensils and appliances used in the home. Salesmen will be able to meet customers face to face, to bring out their arguments effectively, to demonstrate the merits of their lines and to keep them before the public. Tickets will be sent to buyers throughout the country, and thousands of them will attend. A large number of spaces have already been engaged.

Imports at the Port of New York

Week ending.	China.	Earthenware.	Glassware.
March 4	\$68,890	\$20,789	\$45,716
March 11	65,975	8,468	29,598
March 18	79,295	16,563	42,874
March 25	57,200	7,500	31,677
Total	\$271,360	\$53,320	\$149,865
Same period 1910.....	\$345,470	\$63,775	\$140,035

Week ending.	China.	Earthenware.	Glassware.
April 1	\$49,461	\$21,753	\$33,790
April 8	41,806	8,868	17,708
April 15	104,570	10,336	41,615
April 22	72,093	17,874	33,996
Total	\$267,930	\$58,831	\$127,109
Same period 1910.....	\$225,736	\$46,524	\$130,109

China Decorating in the Department Store

Some of the Many Advantages to be Gained Through a Practical Demonstration of the Arts of the Kiln—The Equipment Necessary for This Purpose

SEVERAL prominent china and department stores in various sections of the United States have successfully introduced a unique and interesting feature in their business, namely, the decoration of china and glass to order. Kilns have been installed, operators secured and orders filled, with the result that sales have been very largely increased and in many cases more than doubled. It has been ably demonstrated that the innovation is a paying one and one which every merchant would do well to consider in connection with his china department. The advantages to be gained through the establishment of this feature are many.

Some one wishes to purchase a gift of china or glass and the possibility that the recipient's initial or monogram may be added in enamel, silver or gold, at but a slight additional cost, adds an item of interest, increases the value of the article and gives it a distinctive individuality. Not only is this true of the initial or monogram, the same may be applied to crests, insignia or general decoration. To the lover of beautiful china, the desire to have something odd, something differing from the usual and conventional, is paramount. If that person be of an artistic temperament and inventive turn of mind, he may have the satisfaction of seeing his own design applied to the service which he uses and of knowing, at least for a time, that no other possesses a set exactly like it. Without proper facilities for producing such results, the retailer may lose the most exclusive and desirable trade.

As a means of creating interest in the china department, the value of the decorating plant cannot be exaggerated. Of the vast majority of people, who in their daily habits make use of china in some of its many forms, only a small proportion understand the processes through which it must go to obtain its beauty of appearance. Could they follow step by step the turn of the banding wheel, the preparation and application of the color, and the firing in the kiln, their interest in the art could not fail in stimulation. The American people, of all others, are ever willing to see and learn, even to the extent of inquisitiveness. Only let it be known that something interesting or new may be seen at a certain place, and there you will find the crowd. Where a few go, the rest follow. Let it be known throughout your store that a kiln is being burned in the china department, and you will draw people who perhaps are ignorant of its attractiveness or even of its very existence. The more possible customers, the greater are the possibilities of selling goods. Create a desire for possessions and the sale is half made.

The story is told of a prominent Western store in which the china department was an unprofitable investment. A small china decorating plant was installed. The manager announced throughout the store and through every channel of publicity, that a kiln would be fired at a certain hour daily and invited the public to be present. The response was remarkable. And the result? People were taught the possibilities of china decoration and specially decorated china became a fad. An enormous trade was built up. To-day, not only is that department the most profitable of the store, but the most profitable of its kind in the section, and its reputation established from coast to coast.

The nature of china now in vogue in this country makes the operation of a decorating department comparatively simple. The demand invariably is for a white body with simple gold decoration. Complexity of design for service china is no longer popular. Then, too, the prominence of an amateur fad for the decoration of china has increased the sale of plain white china bodies to a considerable extent. Without doubt, then, the dealer in this ware would increase his sales, were he to teach the amateur how to decorate. For this purpose the china kiln is indispensable.

It should not be understood by this article that the decoration of china in gold is the only result obtainable through use of the kiln. Other colors may be used, and for silver deposit work the most delicate and frailest of glass may be fired.

The equipment of a decorating plant may be accomplished at a nominal expense, a complete outfit being obtainable for an amount varying from three to five hundred dollars. Frequently a teacher may be secured who is willing to undertake instruction purely for the interest which he or she has for the development of the art. The equipment consists of a kiln, extra firing pots, a banding wheel, colors, letters, mixing instruments and accessory articles. Colors may be secured already prepared. Manufacturers of each of these articles are known to the publishers of this magazine.

The construction of a china kiln is of interest. The fuel in almost universal use is natural or coal gas. A heavy asbestos lining is placed between the exterior metal case of the kiln and the fire brick tiling, which faces the flames, preventing any loss of heat. The outside of the kiln remains cool. The firing pot is made of special heat-withstanding steel, the lower half of the kiln pot being constructed of heavier material than the upper. The doors are arranged so as not to require lifting and are ready for immediate use. The arrangement of burners provides for an even, adjustable heat.

To operate the kiln, the flue or draught is con-

nected to an ordinary chimney and the inlet pipe, in front of the kiln, with the gas supply. Two burners are first lighted and the door left slightly open, allowing the fumes to escape. After awhile all the burners are lighted and when the kiln is fairly hot, the door is closed. The dampers are kept open until the kiln is cherry red, then the dampers are partly

closed, but not enough to cause the kiln to smoke out in front. When the desired heat is obtained the burners are shut off and the dampers closed for a while. Then the dampers are opened and the kiln permitted to cool. To obtain the largest amount of heat, the burners should be so regulated as to secure a blue flame.

Glimpses of Glass Houses

Being a Page of Short Notes of Business Affairs of the Different Factories

Carlisle, Pa.—The equipment of the Smethport Glass Company, of Smethport, Pa., has been purchased by the Laurel Cut Glass Company, of Jermyn, Pa., and moved to Carlisle, where a new one-hundred frame plant has been started.

Honesdale, Pa.—The Crown Cut Glass Company will be moved to Hancock, Pa., in June, where a new company, capitalized at \$15,000, will be formed. Among members of the new company will be Peter E. Wiedner, Wm. D. Bonear, Wm. J. Okowitz and Theodore Walsh. The remaining stockholders are from Hancock.

Millersburg, O.—William A. Miller and T. J. Schnee have been named as receivers and C. A. Estill, E. J. Duer and W. N. Crow appraisers of the Millersburg Glass Company. The action, which was taken upon application of Byron C. Sill, executor of the estate of John E. Koch, deceased, was mutually agreed upon by all parties concerned as the best way in which to handle the financial affairs of the company for the present. The new machinery and other improvements are nearly completed and the receivers are expected to start the plant this week when the output will be practically doubled.

Newark, O.—A. H. Heisey & Co. have leased five farms and will shortly commence drilling operations with the hope of obtaining an ample supply of gas. The Newark company propose to use the gas in their glass tableware plant, having carried out this mode of procedure in obtaining fuel for a number of years. The leases provide that the drilling shall begin within three months.

Rochester, Pa.—The mould shop of the H. C. Fry Glass Company is being enlarged by the construction of an extensive addition. The output of the factory will be increased by a approximately one-third, placing the Fry mould shops among the largest in the trade. The addition is being constructed of brick and concrete and the equipment will be of the most modern kind.

Rochester, Pa.—The offices of the H. C. Fry Glass Company and of the Beaver Valley Glass Company

have been consolidated, and all business will hereafter be transacted in the offices of the former. The Beaver Valley Company will pay special attention to blanks for light cut and etched ware.

Stained Glass

Glass is of very ancient origin, having probably been discovered by the ancient Egyptians about the year 6000 B. C. But it is to the Chinese we owe the discovery of the beautiful stained glass of the early times. The first glass staining was done by this race about 2000 B. C., according to some authorities, and not until after the Christian era according to others. At any rate, however, the art was original with the Chinese. The Egyptians made sham jewels of glass at least 5000 or 6000 years B. C. In some of the most ancient tombs, scarabs of glass have been found imitating rubies, emeralds, sapphires and other precious stones, and glass beads found broadcast in three parts of the globe were quite possibly passed off by Phœnician traders upon the confiding barbarian as jewels of great price.

Of the use of glass in windows there is not very ancient mention. The climate of Greece or Egypt, and the way of life there, gave little occasion for it. But at Herculaneum and Pompeii there have been found fair-sized slabs of window glass, not of very perfect manufacture, and probably at no time very translucent.

Remains also of what was presumably window glass have been found among the ruins of Roman villas in England. In the basilicas of Christian Rome the arched window openings were sometimes filled with slabs of marble, in which were piercings to receive glass (which may or may not have been colored), foreshadowing, so to speak, the plate tracery of early Gothic windows.

Stained and painted glass, existing as we find it in mediæval windows, probably dates back to Charlemagne, 890 A. D., but it may be safely said not to occur earlier than the Holy Roman Empire.

At the date of the Norman Conquest stained glass windows can no longer have been uncommon, but archæologists appear to be agreed that no complete window of the ninth or tenth century has been preserved, and that even of the eleventh there is nothing that can be quite certainly identified.

Personal Notes

W P. GRAHAM, of Graham and Zenger, 40 •Murray Street, sailed on the Lapland for Europe, April 22, to be gone until the middle of June. Mr. Graham, who has charge of the New York interests of Theresienthal glassware, will spend the most of the time in Germany.

S. Ehrlich is now covering New Jersey with the McKee Glass Works' line for Thomas G. Jones, of 25 West Broadway.

Hugh C. Edmiston, 43-51 West Fourth Street, sole American agent for A. Meakin, sailed for Europe April 22, on the Carmania.

A. W. H. Warshavsky, of Warshavsky & Cohen, 179-183 Wooster Street, who returned recently from a trip throughout the United States extending to the Pacific coast, found business very satisfactory and hand hammered brassware in great demand.

Monroe Patterson, president of the Wellsville China Company, Wellsville, O., recently returned from a visit of several months' duration in Florida.

Dr. Schott, who is connected with the glass and pottery works at Jena, in the Grand Duchy of Saxe-Weimar-Eisenach, Germany, paid a visit to the Corning Glass Works, in Corning, N. Y., during April. Dr. Schott is one of the leading pottery manufacturers of the world, and is immensely interested in the methods used in American factories.

A. L. Tuska, 55 Murray Street, New York City, will leave for Europe, May 23. Before returning he will visit India, China and Japan.

George Heisler, for the past seven years decorative manager of the Warwick China Company, has since April 1 been associated with B. F. Drakenfeld & Co., in connection with the East Liverpool office. C. N. Muessig, who has been in charge of the East Liverpool office since its establishment ten years ago, will in the course of the present year remove to New York City to take up work in the company's headquarters at 27 Park Place.

Mr. and Mrs. Chr. Clauson Kaas are spending two months at their home in Denmark. Mr. Kaas formerly represented the Royal Copenhagen Porcelain Works, at 25 West Broadway, New York City.

I. P. Cohen, 76 Park Place, representing the Sterling Cut Glass Company, celebrated his sixty-second birthday, May 2. Mr. Cohen was born over a crock-

ery shop in London and has always been engaged in business of that nature. His first business connection in New York was with Joseph Morton, a jobber on Barclay and Greenwich Streets, with whom he engaged in 1865.

Just Peterson is the new manager of the Thirty-third Street store of the Royal Copenhagen Porcelain Works. Before coming to this country, Mr. Peterson was engaged in similar work in Denmark.

L. Bernardaud, of Limoges, France, is visiting his New York representative, H. R. Churchill, 50 Murray Street.

Among recent arrivals from Europe were Edward Butler, 67 Park Place, and John Hawthorne, china buyer for the New York Wanamaker store.

D. H. Mahoney has been made Boston representative of the Crown Cut Glass Company, of Honesdale, Pa.

H. S. Clarke, with Robert Slimmon & Co., 96 Church Street, New York, has been showing his lines at the Palmer House in Chicago.

Charles L. Dwenger, 41 Barclay Street, New York, sailed for Europe on May 6.

Incorporations

The Deihl Pottery Company, Wilmington, Del. Capital stock, \$150,000.

The Standard Clay & Glass Products Company, Magadore, Ohio. Capital stock, \$25,000. Incorporators: Charles Bertsch, Edward W. Romweber, Thomas C. Casterton, J. H. Romweber and J. L. Swartz.

The Saxon China Company, Sebring, Ohio, to manufacture ceramic ware. Capital stock, \$350,000. Incorporators: F. E. Sebring, K. G. Sebring, Mary Sebring, Louise Sebring and H. C. Surles.

The George Durham Art Glass Company, New York, to manufacture stained, leaded and art glass. Capital stock, \$5,000. Incorporators: Leonard Durham and Clarence Alexander.

The Blum Art Glass Company, Louisville, Ky., will construct a plant for manufacturing art and ornamental glass.

The Decorative Glass Company, Chicago, Ill., to manufacture decorated glass. Capital, \$1,000. Incorporators: F. W. Spelz, T. J. Jaytte and J. S. Russell.

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

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CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated, April, 1905.
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AND ALLIED INDUSTRIES.

T. A. CAWTHRA, *Managing Editor*
PROF. CHARLES F. BINNS, *Technical Editor*
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Moving Time

IN keeping with a well-established custom in New York City, May 1 is moving day. With leases and rentals expiring at this time, it is natural that those who have decided upon a change of location would select that period for the occupation of their new homes. No exception has been made in the pottery and glass district; in fact, there have been a larger number of removals here than in other sections. A review of the changes occurring since January 1 may throw some light on the speculation concerning a new location of the crockery district. Of the sixteen important removals, five have been uptown, eight have been to different parts of the downtown section, two of this number being changes to different parts of the same building; two have been to different parts of the uptown section; and one has been downtown from the uptown section. Four new sample rooms have been opened and three have been discontinued. A large number of new lines have been introduced.

The Passing of the Retail China Store

THE passing of another prominent retail china store, this one with a business record of seventy years, again rivets attention upon the gradual disappearance of that line of trade. Fifty years ago, Barclay and the adjacent streets were well filled with retail and jobbing crockery houses, handling the entire trade in china, glass, crockery, lamps and fancy goods. This was true until about thirty-five years ago, when department stores began to come into existence, using their basements for crockery and glass, since which time the retail stores have slowly become fewer and

fewer. Today the only remaining ones cater to a high-class trade, which is unwilling to buy at department stores. The conditions in New York are true also of all the larger American cities.

The Limoges List

THE announcement by the Treasury Department that, for the present, it will not terminate its long-standing arrangement with the Limoges Chamber of Commerce in the matter of valuing chinaware from the Limoges potteries, will be received with great satisfaction by those interested in importations from that section. In the meantime further investigations are to be made by the Government. In this they will have the co-operation of the China Importers' Association of New York, recently founded to secure equality in the valuation of china imports entering the United States.

Ideas Original and Otherwise

IDEAS count. The man who can give suggestions and plans is the man wanted. He is always in demand; he gets the big positions in life; he works; he succeeds.

To be a force in business you must have ideas. That is absolute. If you are not blessed with the power to originate ideas for yourself you must be able to seize and adapt the ideas of others. You must have the power to see how the other fellow's idea can be changed to fit the workings of your own business. But ideas you must have.

Some one once said that the big man in business is not the man who does something no one ever did before, but he who does better what countless thousands only do well. And that is right.

An original idea is most valuable. They are few and far between. Not many people think them. But long before an original idea is a week old, hundreds of the big men have grasped it, whipped it into shape for their own business and increased its value tenfold.

These big men could not think out the original idea themselves—they were workers, and it takes time to dream and evolve an idea,—but they were able to seize the other man's idea once it was made apparent to them, to recognize its possibilities, and to fertilize it with their greatness and make it even more valuable than if they had originated it themselves. In the final analysis it is not the mere idea, but the mind that adopts it, moulds it, manages it and carries it out to its complete fruition that counts.

The Frontispiece

SOME of the interesting pieces of pottery which may be seen in the Metropolitan Museum, New York, are illustrated in the frontispiece. In the upper row is an eighteenth century plate from Alcala, Spain, the subject of which is the "Entry of Alexander into Babylon"; a sixteenth century German-Nuremberg faience jug, with pewter lid; and a collection in polychrome Delft of the seventeenth century. In the lower row is a pair of seventeenth century Delft Holland poly-

chrome tulip vases; an example of German Hochst enameled faience of the eighteenth century, and a Venetian pottery dish of the seventeenth century. The illustrations are shown through courtesy of The Ceramic Studio.

The China Importers' Association of New York

TO secure equality in the valuation of china importations into the United States and to aid the Government in securing information toward this end, various importers have united in forming the "China Importers' Association of New York." This action was brought about by the recent decision of the Treasury Department to abrogate the rate list established between the United States and the Limoges Chamber of Commerce concerning the dutiable values of French china. Although this decision has been recalled pending further investigation the Association will find sufficient to occupy its attention in furthering the interests of china importers. Henry Witte, of Bawo & Dotter, was elected president and Paul B. Haviland, of Haviland & Company, secretary.

History in Old Pottery

ONE interesting feature of pottery making is illustrated in some of the beaver-shaped pots found in the Mississippi Valley, states a contributor in a Southern magazine. The beaver-shaped pots do not differ particularly from vessels representing other quadrupeds except for three or four conventional signs. For instance, the four incisors and the flat tail, together with the representation of a stick for the beaver to gnaw, indicate this animal on a pot from southern Illinois. Efface these three conventional features and the pot might represent a bear or a wolf.

The human head is sometimes represented and in Peru we find pots of this sort so well executed that they are truly portrait jars. Often the whole human form is modeled and sometimes it is represented with its headdress and ornaments. People are represented engaged in various activities. From such pottery the archaeologist may study the personal adornment and costumes of a people long extinct. We know, from the representations in pottery of men with these objects, that in ancient Peru shells were used as cymbals, that horns were blown and pan pipes played upon. In Mexico have been found pottery figures representing people beating turtle shells. One may learn of some animals and plants that were known in a region at the period when certain pottery was made. The paintings on some of the Mexican pottery give an idea of the ritualistic life of the people and the costumes and paraphernalia of the shamans or priests.

Hispano-Mauresque Lustre Ware

THE collection of J. Abner Harper recently sold at the American Art Galleries contained many beautiful specimens of both Eastern and Western ceramics, especially noteworthy being a large collection of Hispano-Mauresque ware of the sixteenth, seven-

teenth and eighteenth centuries. The manufacture of this ware was introduced into Spain by the Saracens, who probably became acquainted with the art of the potter while among the ancient Persians, and carried it westward in their wild career of conquest that surged from the shores of the Ganges to the base of the Pyrenees. The ancient city of Toledo, noted throughout the world for the excellence of its artists and craftsmen, was the main seat of the manufacture.

Here were produced the finest examples of the ware extant. The ware has a stanniferous glaze, in cream, ivory-white or yellow, and an over glaze usually in copper, silver or golden lustre, copper being found the most frequently. The decoration consists of conventionalized flower, leaf and bird forms, notwithstanding the Koranic admonition prohibiting the delineation of any form of animal or vegetable life. Many of the pieces appear with borders of kufic characters, usually embodying some text from the Koran.

There were also several beautiful examples of Persian semi-porcelain faience, dating from the seventeenth and eighteenth centuries. These have a fine white glaze and a decorated over glaze usually in black or blue. Damascus faience from the eighteenth century, Rhodian ware from the seventeenth century, as well as a large collection of modern European pieces, were also included.

Porcelain Sale

At a recent sale at Christie's, London, of old Worcester, Chelsea and Sèvres porcelains, a set of three vases and covers and a pair of beakers, painted with exotic birds and insects in large heart-shaped panels, with gilt framing of flowers and scrollwork, on dark-blue ground, sold for \$3,360. A Chelsea group of the highest quality, formed as a shepherd and shepherdess seated on an arbor of May blossoms, modeled by Roubilliac, fifteen and one-half inches high, brought \$9,187.50. A pair of figures of a shepherd and shepherdess, the former carrying a wallet and crook and with a dog at his feet, the latter wearing a garland of flowers and with a hurdy-gurdy and tambourine slung around her waist, a lamb at her feet, eleven inches high, fetched \$2,047.50.

Old Chinese Cloisonne

At the continuation of the sale of the Alexis Rouart collection in Paris, the principal objects disposed of were examples of Chinese cloisonné. A vase of the Ming epoch decorated with branches of flowers sold for \$500. An incense burner of the Ming period, decorated with flowers and vases on blue ground and standing upon a rectangular pedestal, sold for \$700.

A cornet-shaped vase of the Ming period sold for \$510; a small jardinière decorated with tigers on a blue ground brought \$440. The highest price of the day was for a large incense burner of cloisonné of the Ming period. Parts were in bronze and parts bore a trace of gilt. It rested on three feet shaped like elephants' heads. It was 68 centimeters high and sold for \$1,000.



A View in the Loeser Lamp Department.

A Brooklyn Department Store

Distinctive Features of Brooklyn Trade—Behind the Scenes in the Leading Department Store—The China, Glass and Lamp Departments—Some Advertising Features

SOME distance from Broadway, Sixth Avenue and the shopping section of Manhattan, though still within the confines of the Metropolitan city, is another busy thoroughfare, where men and women come and go in endless number, where the clatter and clang of traffic is ever present, and where there is a business activity second to none other. Those who are inclined to believe that the city of homes and churches is but a secluded section of the greater city have but to look upon Fulton Street at any hour of the day to have their views completely changed. If they will go still further and enter some one of the larger stores that front upon the street, the new view will be fixed beyond alteration, for there they will find evidences of a trade unsurpassed in modern retailing.

Brooklyn, as a city by itself, bears a peculiar relation to its larger neighbor. Where the department stores of Manhattan draw largely from the trade of suburban cities and where the patronage changes from day to day, the trade of Brooklyn stores is in greater part among the 1,500,000 residents of the bor-

ough. It is a home trade which has been established and maintained, a trade which has won the confidence of the people. By this it should not be inferred that the influence of the Brooklyn department store is limited by borough boundaries. The same principles have been successfully applied in an extensive mail order business and to a suburban trade which covers Long Island, the northern shore of the Sound, Richmond and New Jersey.

Another distinctive feature of Brooklyn trade is the existence of a weekly bargain day. In keeping with a time-honored custom, this is Monday. Special sales are reserved for that day and advertised in the various Sunday papers. That the announcements are closely watched by resident shoppers is apparent by the response. Bargain shopping commences with a rush at the opening of the store in the morning and continues until disposal has been made of the last marked down article.

The Frederick Loeser store has long been a leader in the development of such trade. Occupying more



A Section of the China Department.

than a city block, yet under a single roof, the buildings comprising the unit, contain acre upon acre of floor space, every foot of which is neatly and well arranged. Every department bears a quiet, homelike atmosphere not unnatural and gaudy, but refined and tasteful. If one could go beyond this and look, as it were, behind the scenes, go through the immense stock rooms, the shipping or the mail order department, see

the mechanisms for the conveyance of merchandise, the plant for the disposal of waste material, the care that is taken for the comfort and health of employees, and the many details ordinarily hidden from view, he might then realize something of the enormous extent of the system and get some little idea of the large business transacted, marveling the while at the foresight and wisdom of the founder, whose name the business bears.

The china, glass and lamp departments, with which this article is principally concerned, occupy almost the entire basement of the Fulton Street building; lamps, clocks, art ware and fancy china in the southern sections, and cut glass, dinner ware and heavier pottery in the northern part. The china is neatly arranged on darkly finished round tables or on square cabinets, the lower sections of the latter containing stock for replacing samples as rapidly as they are sold. Around the edges of this section articles are shown on large shelved tables or in glass cabinets. Each table is a separate display in itself. There is no attempt at crowding, every service or dinner set being

greens, or blues; luncheon sets; tea and chocolate sets, fancy plates, cups and saucers, vases, anything and everything in china—and every piece of the value with which it is stamped.

The glass department, on the Bond Street side of the store, is enclosed by cabinets into a separate sec-



In the Art Ware Department

tion. The goods are displayed in cabinets with mirror shelves and backgrounds or on tables with mirror tops. The assortment of fine cut glass and stemware shown is, without question, one of the largest in the country, and the resulting business is second to none of its kind in the world. This business is the result of years of careful selection of samples, intelligent buying and truthful representation of goods.

The effect in the lamp department is a most beautiful one. With red carpets and tables covered in red cloth, each sample is displayed with great advantage. There are lamps of almost every conceivable shape, design and material; shades of art, leaded or cut glass, metal, wood, silk or paper; stems of metal or pottery; portables and domes; oil, gas or electric lamps; lamps to meet the taste of the most critical. Among the prettiest displayed is a collection with pottery vases, in red, green or yellow, with a silk shade of the corresponding color, both shade and base being outlined and covered with a wicker network of the same color. In the art ware department is beautiful statuary in

日本製上等陶器
特別大賣

This is a Japanese suggestion for an announcement of these china articles. It reads (we suggest for the benefit of those who cannot do their own translating): "A GREAT SALE OF FINE JAPANESE CHINA AT RECORD BREAKING PRICES."

An Advertising Novelty

arranged so as to appear at its greatest advantage, more often just as they appear when ready for use. Here one may see china from every clime where china is made. American china, Austrian china, Bavarian china, Celandon ware, Dresden, Delft, English, Japanese, Limoges, Sèvres and Vienna; and in every form in which it is made—dinnerware in numberless designs and shapes; pretty breakfast sets, in delicate pinks,



China :: Cut Glass :: Art Wares.
*The Greatest Sale in Loeser History
Was Started Here This Morning.*

Heading of a Prominent Sale Advertisement

marble and bronze in classic and historic subjects, pedestals of the same material, vases of porcelain, and pottery urns. On the left of the art section are cabinets for fancy china and bric-a-brac, containing among other wares Japanese cloissonné, Teplitz figure ware and Royal Sèvres mounted glass.



A Cut Glass Window in the Loeser Store

Just a peep into the well equipped china and glass stock room, directly below the department. A book could not be more carefully indexed than is this section. A stranger might enter therein and within less than five minutes find the piece of glass or set of dishes for which he might be looking. Walking down the main aisles, smaller aisles at right angles are marked by signs according to the nature of the ware contained in them. The stock cabinets along the sides of the smaller aisles are divided into sections, which contain articles of a certain grade or nature. Thus the stock clerk desires a \$10 Limoges china breakfast set. All that is necessary is to walk down the china aisle, turn into the Limoges side aisle, go to the breakfast set section, and in the \$10 row, will be found the de-

sired pieces. And this is but an example of the perfect system in practice throughout the entire store.

A feature of the newspaper advertising used for the china and glass department deserves mention. Every advertisement is interesting, instructive and as readable as many of the news pages contained in the same paper. The reader of the advertisement is placed on an equal footing with the advertiser and is not at once pumped full of an unholy mixture of air and water regarding *our lines*. What could be simpler than the following ad, captioned, "Luncheon Sets" for Tea on the Porch:

A clever idea, to combine the cup and saucer and the plate for sandwich salad, cake and ice cream, or any of the many combinations that go with informal entertaining on the porches of summer homes into one "set" of two pieces. No wonder there is such active demand for these luncheon sets whenever we announce the arrival of a new shipment. The set consists of a tray that is also saucer for the cup and plate for the other refreshments; it is of fine Austrian china in dainty border decorations repeated on both cup and tray. A new lot has just come in and is ready. And then the prices were given in a single line.

Some of the secrets for the success of the china and glass departments of the Loeser store have already been intimated and of these the retail merchant would do well to take note. Careful selection and buying, honest representation of goods, intelligent advertising and efficient departmental supervision, all these have had no little part in establishing a business that is second to no other of its kind in the world.

Hard things are easy when you give them to someone else to do.

CONCERNING BREAKFAST SETS

THE ENGLISH CUSTOM of serving breakfast to guests in their own rooms has so many good points that American hostesses have borrowed it.

Breakfast is so generally more or less a matter of form that a very little will satisfy, if that little is dainty and daintily served.

And so, for the service of these "boudoir breakfasts" we have assembled perhaps the most complete collection of pretty Breakfast Sets that can be found in the city. The prices are so modest that we are selling them to people for country homes—three, four, and in more than one instance half a dozen at a time.

You may have a green set for the green room; a pink set for the pink room and so on. Each color scheme may be matched with the proper touch in this china.

Expensive? No. We start them at \$2.98, and the combination in sets at that price is practically the same as in the more elaborate ones up to \$15 and \$20.

Of fine Austrian, French and English blue china, consisting of seventeen pieces: Breakfast plate, oatmeal saucer, egg cup, bread and butter plate, cup and saucer, coffee pot, tea pot, hot water pitcher, sugar bowl, cream pitcher, dish for hot cakes, etc.

Basement.

An Interesting China Advertisement

Pencilings of Potteries

East Liverpool, O.—The idea of the construction of an electric kiln has not been given up, and during the last few weeks a fund has been raised to build a modern working electric kiln. Working models on a small scale were found to work fine, but a large kiln is yet to be tested. John L. Harper, an electrical engineer of Niagara Falls, N. Y., is back of the new kiln and has had a number of pottery manufacturers working with him on the plan. It is possible that an electric kiln will be built this summer or during the fall.

East Palestine, O.—A slight difference existed during a few days in April between the "dressing" girls at the W. S. George and East Palestine pottery companies' plants at East Palestine, when the girls asked an increase in their wages from \$1.12 to \$1.25 per diem. Claim is made that the firm refused to discuss the matter with the girls or to grant their demands, and as a result a number of employees in other departments were unable to be at their benches pending a settlement.

East Palestine, O.—The Ohio China Company continues to get out new shapes and patterns. Among these the *Ohio* is one of the most popular and its sales are rapidly increasing. Exclusive decorations give it an effect only looked for in the import lines. One of the Ohio lines is illustrated below.

Mount Pleasant, Mich.—A deposit of potters' clay at a depth of three feet on a farm in Isabelle County appears likely to make the owner a fortune. Samples of the clay have been examined by expert authority,

and it is said to be identical with the famous English Ball clay, of which quantities are imported every year. Capital is being interested in the discovery.

Minerva, O.—Another decorating kiln is being built at the plant of the Owen China Company. Charles Foreman, who has been in charge of the sales department of the plant for several years, has recently been re-elected to the position for another twelvemonth.

Sebring, O.—The Saxon China Company has been incorporated with a capital stock of \$350,000, by F. E. Sebring, K. G. Sebring, Mary Sebring, L. E. Sebring and H. C. Surles. Work is already under way on a nine-kiln factory for the new firm.

Terre Haute, Ind.—W. H. Glover, of Sebring, Ohio, is said to be interested in the building of a new pottery in this city, and according to a statement by officials of the Commercial Club, preliminary contracts for the building of the plant have been agreed to. What character of ware will be made in the new plant is not announced.

Waynesburg, Pa.—The new plant of the Canonsburg Pottery Company, on Alexander Place, is now in operation. When in full operation the plant will give employment to one hundred and fifty persons. E. G. Hardesty, of New Brighton, is superintendent.

Never overlook a small buyer. Once get him started, and he is usually a steady buyer.



An Ohio Shape

Retail Trade Notes

THE purchase of the stock of D. B. Bedell & Co. early in April by Gimbel Brothers marks the passing of another prominent retail china and glassware business. Naturally a business which has borne an honored name for so long a period of time, would have made many loyal friends and the announcement of its discontinuance was received with genuine regret throughout the trade. The firm during late years has had considerable financial difficulty and was bought out recently by certain banking interests and finally by Gimbel Brothers. The stock was composed of historic Minton, Coalport, Doulton, Royal Worcester, Crown Derby, Cauldon, Wedgwood and other famous makes of china, together with Baccarat, English and American rock crystal, odd pieces of cut glass, decorated and etched Bohemian glassware and odd pieces of Bohemian, Hungarian and English blown glass tableware. The sale by Gimbel was made an important event. It was thoroughly advertised and met with an unusual response. The sale was discontinued as soon as disposal was made of the Bedell stock.

It was recently announced that J. L. Kesner, of Chicago, had taken a long-term lease of the land and buildings formerly occupied by the Ehrich Brothers store on Sixth Avenue from Twenty-second to Twenty-third Streets. A new store will be opened as soon as the buildings can be remodeled and an addition built at the Twenty-second Street corner. The location is one of the choicest spots for retail business in New York City. Mr. Kesner's retail experience began in the Fair, one of Chicago's big department stores. With this he was connected for thirty-two years, passing through every department and grade up to the position of general manager, which he held for fifteen years, resigning a year ago because he had become one of the largest individual owners of downtown real estate in Chicago, and his property demanded his personal attention. When he heard of the closing of the Ehrich store he took the next train here to see what could be done with the site and buildings. He found many others on the field impelled by similar motives, but the lease is his and the work of organizing a new store is already well under way.

The latest department store innovation is the establishment of a marble and terra-cotta department by John Wanamaker. The new wares are being exhibited and sold in the art-ware salons on the second gallery of the new building. The display, which is made to represent a garden, is a beautiful one, and consists

of circular and straight marble benches; lions of several types; round, oval and octagonal tables; marble window boxes of many kinds; and a fine collection of Florentine terra cotta, ornamented with figures taken from classic friezes. The third importation of these classic pieces has already been received. The subjects were selected from the men who had actually chiseled them in the little town not many miles from the Carrara Mountain. The use of terra cotta, marbles, and heavier pottery, in connection with the art ware or china and glass department, has been in vogue for some time and is rapidly increasing in popularity, but the establishment of a distinct department is said to be original with the Wanamaker stores.

L. B. King & Co., retail and wholesale dealers in crockery and glass, in Detroit, Mich., have opened a new six-story building at Grand River Avenue and Farrar Street. The business was established sixty-two years ago by R. W. King and has shown a steady growth since that time.

Lit Brothers, of Philadelphia, have secured a section of land fifty by two hundred feet at 253-259 West 125th Street, New York City.

The New Bedford Dry Goods Company, of New Bedford, Mass., owned by the B. A. McWhirr Company, of Fall River, which was opened recently, contains an up-to-date china department.

H. A. Doering has opened an exclusive china and glass store in Jamestown, N. Y. The store, which contains approximately six thousand square feet, is opposite the new Sherman Hotel. Mr. Doering was formerly connected with Harris, Underwood & Doering, jobbers, who discontinued business a few years since.

Fire of unknown origin recently damaged the warehouse of the Summit China Company in Akron, Ohio.

A change in the control of one of the most prominent department stores in Portland, Ore., has been announced. W. P. Olds, H. C. Wortman and C. W. King, the principal stockholders of the firm of Olds, Wortman & King, have transferred the greater part of their interest to Aaron and Max Holtz. It is said that between three and four million dollars were involved in the transfer. The business will be continued under the old name with no change in policy.

Practical Science Department

Edited by Prof. Charles F. Binns

Discussion on Distinctions in the Grading of Whiteware in Commerce By Charles Weelans Continued from the April Issue

This article is reprinted from Volume XII of the Proceedings of the American Ceramic Society

MR. ORTEN: Some years ago, a number of my students were studying the impact or abrasion test as a means of determining the toughness and strength of clay wares in general. It was assigned as a sort of problem, that different groups of students were to devise a mode of applying this test to different classes of wares. Some of them had to test vitreous floor tiles and others had pieces of paving brick and others had pieces of sewer pipe, and one group had pieces of porcelain dishes to test. Each went at it in their own way, to devise such conditions as seemed to give a test of rational severity for their kind of ware.

In testing porcelain plates a half dozen samples of standard American make of hotel china and a half dozen of the same grade of French manufacture were taken. The two brands were competing for exactly the same business in this country.

We cut those plates up into pieces substantially one inch square. They were calipered for thickness, and found to agree within three one-hundredths of an inch, so there was no substantial difference. These were soaked in water forty-eight hours. Perhaps they were heated first, in order to expel all moisture from the surface and interior, and then soaked in water. Finally, they were brought from the water and rapidly wiped dry and weighed again. The absorption of each brand was small indeed. There was no important difference between the two samples in this respect.

The two samples were then put into a ball mill, with a small amount of flint and porcelain pebbles about the size of hickory nuts, and subjected to a rattling test. The American ware came through that test very much better, indeed; in fact, it lost only about one third what the French ware lost. The difference lay in the degree of brittleness in the two bodies. On the other hand, if the test had been on the question of translucency, the French ware would have had much the best of it. This case simply represents an effort by students to apply the rattler test to pottery, but at the same time it seems to me that it offers a rational basis of comparison of the relative toughness of our ware, a factor which I should think would be a matter of a good deal of importance to those dealing in hotel and restaurant goods. The absorption test failed to develop anything, but the rattler test immediately developed something of tangible importance.

Mr. Cannan: There is no question when the rattler test is used in testing china which ware will stand the best—it is always the American china. That is due to the differences in process used. The process used by the French in the manufacture of china gives

a body of glassy fracture while the process used in this country gives a rock fracture; for this reason ware from this process is much stronger and more serviceable. It is claimed that the French ware has a better glaze than the American ware—there is a question about this. The French body not being as strong as the American, the ware does not stay in service so long. We believe that when the quantity of ware used and the length of time in service are made factors in judging the glaze, the American ware stands ahead of the French. It takes about six days in a test to differentiate between glazes. I believe that it is true that that French has the best of the American when the body color is considered. The red ink test is a hard one, and there is a question whether it should be applied.

Mr. Stover: One test of hotel ware we meet pretty much all over the country. They will tell you pretty quick that they want a ware that will go through the washer and not chip; therefore, they do not care how you make it or where it comes from, if you give them the ware that they can actually put into service and run through the dish-washer without chipping.

In regard to the scratching, wouldn't that be a good test anyway? That is, to take two plates and put one between the same make and apply the same motion, and let it run with a little water and something to abrade it. If it is a very fine glaze and you let it run for two or three hours, you will find that that will tell you mighty quick about the durability of your glaze. That is a method, I think, employed on some of the French specimens and on some of the glazes that are now being made.

Mr. Cannan: The real test is how the glaze will wear in the apparatus used for washing the dishes in hotels. As said before, the length of the time the ware is in service is a factor.

Mr. Stover: That is all right, give a certain rate of speed and a certain length of stroke, so that they will all be treated exactly alike, and then compare results.

Mr. Orton: Mr. Cannan, how do you make this six-day glaze comparison?

Mr. Cannan: In a tumbler in which the plates are fastened and held securely, and a quantity of given sized particles are put in and the tumbler rotated.

Mr. Orton: Two kinds of plates are fastened rigidly in the rattler?

Mr. Cannan: As many different kinds of plates as the tumbler will hold.

It is best to test ware with fragments of similar ware. Probably Mr. Mayer has some experience in this line.

The American hotel china, they say, does not show up as well on the table as the French and German wares, and in some cases we must grant that this is so, but here again the length of time in service is a factor. If a piece of ware is only in service six months, naturally the glaze will not be worn and marred as the glaze on a piece of ware that has been in service five or six years.

Mr. Ernest Mayer: I do not know of any satisfactory tests developed so far in reference to the glaze. Any test that I have made has been in connection strictly with the rattler, and referred to the body. I use cubes of different bodies. I think that Mr. Cannan brought out a point in regard to the toughness of American vitrified china that is correct. There is a lot of so-called vitrified ware made in England, but the only vitrification about it is the stamp on the ware. This ware is no more vitrious than the bulk of the semi-porcelain ware made in this country; it is all more or less absorbent. I am speaking of American vitrified china and that stands by itself. Of the toughness of the ware as compared with anything made in France or Germany, there is no comparison. It will outlast them all many times. As far as any satisfactory glaze test is concerned I do not know of any.

Painting on Earthenware with Inset Glazes

This treatment (as Dr. E. Büttner remarks in the *Sprechsaal*) has acquired favor in Germany through its strong effects, particularly appreciated, amongst other experts, by architects. Difficulties have, however, been experienced, notably in the preparation of a compound suitable for the purpose of an outline. Work of this kind is usually in the form of a design made up of separate spaces, enclosed in such manner as to bring out not only the outlines of the ornamentation, but also to prevent the easily-flowing glazes of various colors from running into each other, by retaining them in their proper place. The following conditions are quoted as being required in this compound:

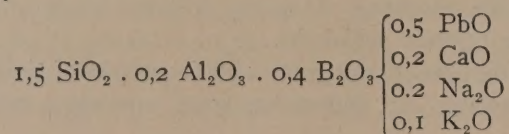
1. It must adhere in a moderately thick layer to the unglazed, well-fired earthenware body, so that the intervening glazes of different colors are kept apart.

2. It must be sufficiently hard at the heat at which silver melts (cone 010), and must then not be thrown off by either the body or the glazes.

3. Its properties must not alter to an important extent with the addition of small quantities of coloring matter.

4. It must be applied at the same time as the colored glazes and must be fired with them.

The fundamental idea in seeking for such a compound was to use an earthenware and a stoneware glaze mixed together. For this purpose Dr. Büttner chose a light-flowing earthenware glaze of the Seger formula:

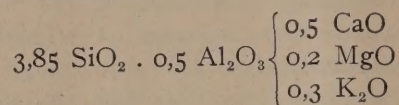


obtained by the fritting of the compound:

Red lead	114.17 parts by weight.
Marble	20.00
Crystallized borax	76.40
Feldspar	55.60
Zettlitz kaolin	25.80
Hohenbocka sand	42.00

333.97

The stoneware glaze used was mixed according to the Seger formula:



made from:

Feldspar	166.8 parts by weight.
Magnesite	16.8
Marble	50.0
Zettlitz kaolin	51.6
Hohenbocka sand	99.0

384.2 parts by weight.

The next series of tests comprised 6 compounds:

I. Stoneware glaze:	Earthenware frit	1 : 1
II.	"	0.8 : 1
III.	"	0.5 : 1
IV.	"	0.3 : 1
V.	"	0.2 : 1
VI.	"	0.1 : 1

Both of the above components had first been separately mixed or pulverized. After being carefully weighed together in the above proportions, the mixtures were every time rubbed on the palette (without much water), and applied to the well-fired earthenware tiles, which were (after drying) fired in the sagger, at cone 010.

It having been found from the first six tests that the compound would need to be harder, nine other tests were made with increased proportions of stoneware glaze, varying from 1.2 up to 3, against 1 of earthenware frit. The last one (No. XV, 3:1) finally met the desired requirements. Some further tests showed that it was not advisable to exceed the proportion of 3 parts of the former to 1 of the latter.

For dark outlines the following are given:

	XV a. Parts by weight.	XV b. Parts by weight.
Colorless paste XV	10.0	10.0
Cobalt oxide	0.3	0.5
Chrome oxide	0.1	0.1
Copper oxide	0.1	0.1
Manganese oxide	0.1	0.0
	10.6	10.7

While remarking that the choice of the glazes to be applied usually rests with the artist Dr. Büttner remarks that at the Bunzlau Ceramic School (to which he is attached) the use of colored semi-dull glazes has been successful.

(To be Continued.)

Gathered in Gotham

Being an Account of Some of the New Things on the Market, and Where to Get Them

THE FOSTORIA GLASS COMPANY, represented by John Nixon, 66 West Broadway, is bringing out a line of fine incrustated gold stem ware, which is one of the highest attainments in domestic work of that nature. The glass is first treated with a fine needle etching and then with the gold incrustation. There is also a line of stem ware with a simple gold decoration. These treatments are innovations for the Fostoria Company and will add greatly to the firm's reputation.

A. L. Tuska, Son & Co., dealers in Japanese goods, now located at 55 Murray Street, will move about May 15 to 114-116 East Sixteenth Street, near Fourth Avenue. Only a sample room will be maintained, the stock being carried at the Bush Terminal in South Brooklyn. The old quarters on Murray Street may also be occupied for some time.

F. W. Reichenbacher, 25 West Broadway, is showing three new candelabra, from the Irving Cut Glass Company, with cut glass bases and silver tops with three, four and five holders. Two are with narrow stems and the third one has a vase-like base. The Irving spoon boat, illustrated on the following page, continues to be popular.

We are prepared to deliver from this office the combination illustrated below, consisting of an eight-inch mirror plateau, a five-inch hammered brass fern dish with claw feet, and an artificial fernery, at eight dollars a dozen. They may be retailed at one dollar each.



An Unusual Retail Specialty

The Honesdale Union Cut Glass Company, of Honesdale, Pa., are now represented in New York by John Cross, at 76 Park Place. Although the new firm makes a specialty of jugs and vases, there is a full line of comports, nappies, sugars, creams and similar articles.

The showrooms of Wm. D. Finke, at 45 West Broadway, are growing like the business transacted in them. On May 1 the offices were extended back into the store vacated by Paul Joseph. This will permit Mr. Finke to display the lines of the Kranz-Smith Company to a greater advantage. Since the closing down of the Gibbs factory in Honesdale, the interests of that firm have been acquired by the Kranz-Smith Company and these lines will also be on view at 45 West Broadway.

John E. Rohrbeck, 24 Downing Street, is making a pretty Albanian onyx clock which is meeting with considerable favor on the market. Onyx pedestals are increasing in popularity.

Henry Endemann, formerly of the firm of Endemann & Churchill, 50 Murray Street, is now located at 32 Park Place, showing a full line of Reich & Company's Vienna bar and table glassware.

Lenox, Incorporated, closed their exhibit at the



Virden Brassware—See page 30



Joseph Irons and his Southern Representatives, Andrew Irons and A. W. Mackey

Astor House, April 29, and opened a week's display at the Parker House, Boston, May 8. The visit in New York proved very satisfactory and another will be made in September.

Lazarus & Rosenfeld, 56-62 Murray Street, are showing a new line of Italian inlaid marble clocks, the output of which they control in America. The clocks are in white, yellow and darker colors and in shape represent towers, arches and buildings.

J. P. Gordon, 25 West Broadway, who for the past year has represented Jesse Dean, of Trenton, and the Jones, McDuffee & Stratton Company, of Boston, has discontinued the New York office and will hereafter represent both firms on the road.

R. B. Reineck, who formerly handled the Michigan Cut Glass Company's line in the South, is now selling a high class mirror plateau line. These are made in various sizes, with plain or beaded bevel edges. An illustration is given on an adjoining page. Mail orders may be sent to Mr. Reineck, at 45 Clinton Place, New Rochelle, N. Y.

Paul Joseph, representing the Duncan & Miller Glass Company, of Washington, Pa., is now located in his new quarters in the building recently constructed at the southwest corner of Broadway and Park Place. The room is finished in quartered oak, with mirror

shelves and background. Five large windows give an excellent light for purposes of display. Among new samples being shown is a novel hat-pin holder and a six-inch Colonial vase.

Richard Kohn, 38 Murray Street, representing the J. D. Bergen Company, of Meriden, Conn., is showing the new wild rose, daisy and butterfly patterns in engraved and cut glass. There are also several new candelabra, a combination punch bowl and comport, some pretty jewel cases and other mounted pieces.

The C. F. Monroe Company, of Meriden, Conn., whose New York offices were formerly at 28 Barclay Street, is now located in the Crockery Exchange at 25 West Broadway, in the room recently vacated by J. P. Gordon.

E. Bissell & Company at their salesrooms, 5-7 Mercer Street, sold at auction, during the last week in April, a large stock of decorated china, Japanese goods, cut glass plateaux, onyx and marble pedestals and busts, fancy goods and brass ware.

Thomas Edge, formerly on the third floor at 66 West Broadway, is now located in his new rooms on the fifth floor of the same building. These were formerly occupied by the French China Company, now located at 40 East Twenty-third Street.

On adjoining pages are several illustrations of the brassware line of the Virden Manufacturing Company of Cleveland, Ohio, which is now being represented in New York City by E. M. Dickinson in the Fifth Avenue Building. The goods are all brass—ornaments, handles, bottoms and even down to the screws that hold the ornaments on. It is art brass in its true meaning—distinctive and beautiful, and may be readily recognized among the many lines on the market.

Max Herbert in New Quarters

MAX HERBERT, who was formerly located at 42 West Broadway, is now occupying his new quarters at 26 Murray Street, corner of Church, having leased the westerly section of the main floor from the George H. Bowman Company. The new location is better adapted for purposes of display than was the old, being larger, lighter and more easy of access. The presence of a large window in the front makes it possible for samples to be shown to a greater advantage.

The change which was consummated May 1st is in keeping with the expansive policy of the enterprising young proprietor. Mr. Herbert is popularly known not only in the immediate district, but throughout the trade. By far-sighted business methods and a winning personality he has built up a business which is second to no other of its kind.

Among the lines carried are those of the well-known United Cut Glass Company, Mr. Herbert's own company; The Bonita Art Ware Company, manufacturers of a gold decorated china; a full line of brass



An Irving Spoon Boat

ware; a line of art domes and other American-made specialties.

The many friends of Mr. Herbert wish him success in his new location.

The Glass Making Industry

(Continued from page 10.)

are adapted to that end. The work itself is regarded by nearly all employers as the work of men or boys and as not being suitable for women or girls.

The finishing department, on the other hand, is usually a structure of two or more stories, resembling in its main features, the common type of factory building. The work is much lighter than that of the furnace room, largely of a decorative character, and in great part at least adapted to the physical abilities of women. Adult male labor is not uncommon, particularly with the heavier and more skilled finishing work, but boy labor is little used in the finishing department.

Every glass-making establishment must possess a furnace room, but if the ware produced is of a simple, undecorated character, it need not have a finishing department. A tableware factory, for instance, usually has both departments, the ware being molded in the furnace room and then carried to the finishing room, where it is ground, etched and fluted, as desired. An ordinary bottle factory, on the other hand, consists simply of a furnace department. No finishing department is needed because the ware is of such a simple character that it is completed, or nearly so, in the molding process.

Thus a bottle factory normally consists of a single low building or series of buildings, all of one type; whereas a tableware factory consists, usually, of buildings of two distinct types, one adapted to the use of the furnace department, one to the use of the finishing department. At times the finishing department may be located in a different part of the community, or even in a different community from the actual glass-producing plant. In a few cases the departments are not entirely separate from a structural standpoint; but the principal of separation is always present, and to regard such separation as complete does no violence to the actual condition and renders clear treatment much easier. Particularly is this the

case since the line of division is a line almost completely separating the women from the children.

EDITOR'S NOTE.—Subsequent articles will treat of the glass factory and its equipment and the processes and occupations of glass making.



Recent Publications

Any of our readers desiring copies of the publications reviewed in this column may obtain them by forwarding to us the publisher's price together with the necessary postage.

The purpose of "Porcelain and How To Collect It," by Edward Dillon, M.A., is to bring before the collector such elementary information as may aid him in identifying the examples of pottery that fall into his hands. The technical and historical side of the subject has been kept within the strictest limit. There is, however, a short introductory account of the preparation and application of material, but only in so far as they bear upon the discrimination of the different wares. In treating of the porcelains of many countries, five chapters are devoted to the porcelain of China, five to England, three to France, two to Japan and one each to the earliest porcelain in Europe, the porcelain of Spain and Italy, and the porcelain of Switzerland, Holland, Denmark, Sweden and Russia. There are thirty-six full-page plates, one of them, the frontispiece, being beautifully executed in colors. The work is published by E. P. Dutton and Company, New York.

"British Pottery Marks," by G. Woolliscraft Rhead, is an excellent work for the assistance of the collector, connoisseur, student and general reader, in the identification of various pottery wares. The text is well adapted for purposes of reference. There is no division into chapters, the paragraphs, referring to a person, place or name prominent in pottery, being arranged in alphabetical order. Thus the edition goes through the whole field of English pottery from Abbey to Youghal. There are fourteen illustrations in



Viriden Brassware Jardinières and Casserole

half-tone and upwards of twelve hundred pottery marks. The book is published in London by Scott, Greenwood & Son, and in New York by the B. Van Nostrand Company.

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Canada Crockery Firms Merge

According to advices from Montreal a merger is announced of the most important wholesale crockery and glassware manufacturers and distributors in Canada, under the name of Cassidys, Limited. Among the concerns included will be John L. Cassidy, Limited, Montreal; Gowans, Kent & Co., Toronto; Gowans, Kent, Western, Limited, Winnipeg, and Bawo & Dotter, New York City. The authorized capital stock is fixed at \$5,000,000. All of the common stock, \$2,500,000, has been issued. William Prentice has been elected president.

It is stated that interests which have formed Cassidys, Limited, a holding company, obtained control of these concerns about a year ago and have been running them as separate businesses up to the present amalgamation.

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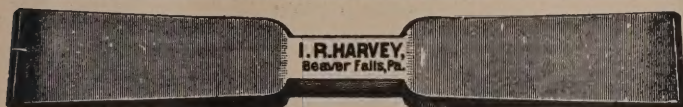
A great sensation in the art world will be caused this season by the exhibition of the great Richard Bennett collection of Chinese porcelains purchased by Gorèr, of Bond Street, London, and valued at \$1,500,000. This is known to be the finest collection of Chinese porcelains in England. It will be on view from about May 20.



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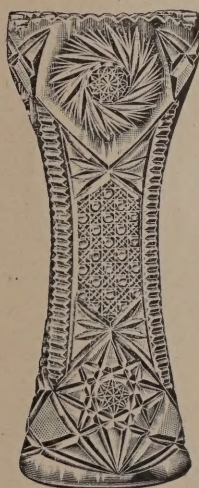
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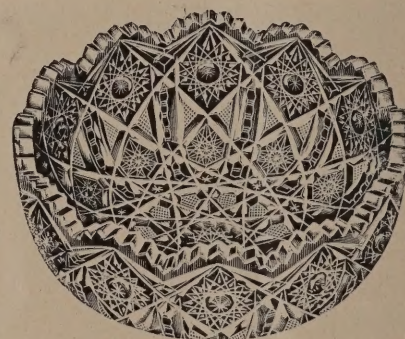
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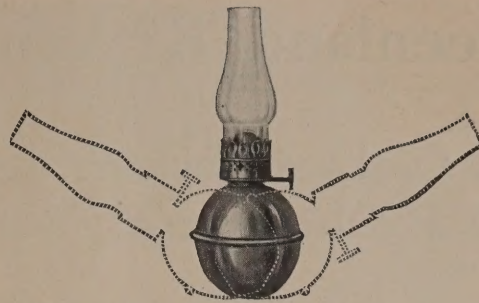
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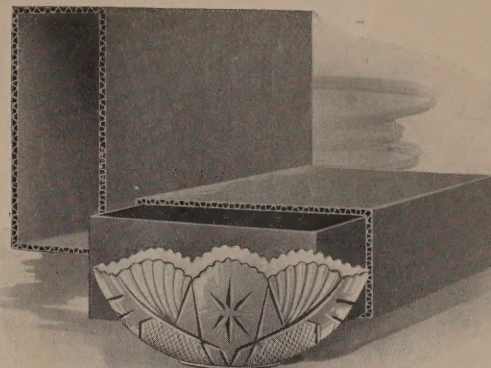
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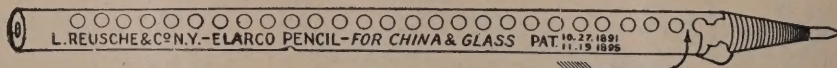
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